

**The Blue House
(Het Blauwe
Huis)**

IJburg

Amsterdam,
the Netherlands

Paul O'Neill



Commissioner / Artist

Jeanne van Heeswijk in collaboration with Dennis Kaspori and Hervé Paraponaris.

Project manager

Irene den Hartoog

Duration

May 2005-December 2009

Location

Villa in housing block thirty-five, IJburg, Amsterdam, the Netherlands

House owner

de Alliantie Housing Corporation

Architect

Atelier Dutch (previously Teun Koolhaas Associates)

Blue House members

Ninety-one (all members & students)

Visitors / Participants

46,000 (over four years)

Number of events

900

Membership of The Blue House Housing Association of the Mind

The Blue House Housing Association of the Mind was an ever-changing group of local and international practitioners that was established at the start of the project. Van Heeswijk and other members of the project invited practitioners to take up residence as associates, researchers and producers.¹

Range of projects

There were three main strands to the projects – undertaken-histories, instant urbanism and hospitality – which will be described in more detail below. Research-based outputs determined the direction of projects in each case.

Websites

blauwehuis.org
jeannetworks.net

I realise on location, I work from within and not from without.²

People always think that I am commissioned, which, in nine out of ten of my projects, is actually not the case. I am quite often sort of half commissioned or I commission myself.³

- 1 Members ranged widely from international invitees to local residents, from frequent collaborators with the artist to individuals Van Heeswijk had never met. Members included: Andreia and Angelica; IJburg inhabitants, Johan Bakker and Marthe van Eerd; artists, Sonia Boyce, Yane Calovski, Roé Cerpac, Ferdous Lovely, Rudy J. Luijters, Hervé Paraponaris, Cesare Pietrojusti, Tere Recarens, Silvia Russel, Cheikh 'Papa' Sakho, Sarah van Sonsbeeck, Jeanne van Heeswijk and Inga Zimprich; curator, Howard Chan; Igor Dobricic; designer, Maartje Dros; IJburg TV station; designer, Joost Grootens; activist, Wilfried Hou Je Bek; art student, Floris van Heynsbergen; art student, Bart Janssen; architect, Dennis Kaspori; scientist, Siu King Chung; IJburg inhabitant, Peter van Keulen; IJburg shopkeeper, Nicoline Koek; cultural theorist/curator, Elke Krasny; designer, François Lombarts; architecture collective, m7red; art historian, Marianne Maasland; IJburg inhabitant, Usha Mahabiersing; art student, Ingrid Meus; writer, Marcel Möring; art student, Evelien de Munck Mortier; artist/curator Paul O'Neill; artist collective, Orgacom; film-maker, Daniela Paes Leão; Pilot Publishing (artist, Ella Gibbs, and curator, Amy Plant); programme manager Projectburo IJburg, Igor Roovers; shadow curator, Nuno Sacramento; philosopher, Johan Siebers; Soundtrackcity; architect buro, STEALTH. unlimited; Stedelijk Museum Amsterdam; Alderman Zeeburg Dennis Straat; architecture collective, transparadiso; media activist, Jo van der Spek; theorist and architect, Carel Weeber; writer, Dirk van Weelden. Led by Henk Slager, Jeanne van Heeswijk and Dennis Kaspori, the following students from MaHKU, Utrecht, were involved in projects as part of their studies: Christina Papakyriakou, Esra Sakir, Eun Hyung Kim, GeeHyun Lee, Hester Israel, Ivo Hulskamp, Julia Rice, Kai-Hsing Huang, Lei Wu, Marah Blom, Natalia Calderon, Paul Buchanan, Tyler Sures and Zeynep Kayan (all 2009); Abdul Azis Rasjid, Anouk Mulders, Ellen Blom, Christine Bruckmeier, Judith Gor, Ivo Tanis, Lobke Alkemade, Kristy van Veen, Paul Porthoine and Ji Tang (all 2008); Annelies Bloemendaal, Bokyoung Ju, Caroline Pompe, Chantana Reemst, Gabriela Hernandez, Ilse Beumer, Jaap Zanelli, Linda Hogeweg, Miao Xiaoqiu, Mike van Buiten, Nanou Jacobs and Nathalie Engel (all 2007).
- 2 Jeanne van Heeswijk cited in Paul O'Neill, 'Interview with Jeanne van Heeswijk', The Blue House, IJburg, 1 December 2007, available at situations.org.uk/uploaded_pdfs/JeannevanHeeswijk.pdf – throughout this book, all citations from primary interviews with the author have been taken from unpublished audio transcripts.
- 3 Loc cit.

New possibilities open the way to the transformation of public spaces and to innovative urban experimentation, preserving multiple identities. Here we are beginning to define new tools and methods to let these realities represent themselves, producing neither objects nor projects, only paths and relationships. The discipline becomes hybrid, moving on from architecture to public art, something we can start calling ‘civic art’.⁴

Brief Introduction

The Blue House was a durational art project initiated in the Netherlands by artist Jeanne van Heeswijk in 2005. Van Heeswijk arranged for a large cobalt-blue-coloured villa in a housing block, designed by Teun Koolhaas Associates (TKA), to be taken off the private housing market and re-designated as a space for community research, artistic production and cultural activities. The housing block is situated in IJburg, a newly-built suburb of the city of Amsterdam, which is set for completion in 2012 and is expected to contain 18,000 homes for 45,000 residents. In collaboration with architect, Dennis Kaspori, and artist, Hervé Paraponaris, Van Heeswijk ran *The Blue House* project as a centre for research and artistic and cultural production, looking at what happens when such a radical approach to urban planning and community development is employed.

Over a four-year period, artists, architects, thinkers, activists, writers and scholars of various nationalities were invited to live and work in the Blue House for periods of up to six months. Invitees conducted research, produced works of art, films and publications and were involved in discussions and related activities.⁵ This resulted in numerous research-led interventions being made by practitioners in and around the Blue House and IJburg, which responded to the specifics of a place undergoing construction as part of an extensive urban renewal plan.

This chapter is an analysis of material gathered during three site visits, a focus group session held at de Appel in Amsterdam and semi-structured interviews

- 4 Stalker, ‘Stalker and the big game of Campo Boario’, Architecture and Participation, eds. Peter Blundell Jones, Doina Petrescu and Jeremy Till (London and New York, Spon Press, 2005), p. 232.
- 5 For resultant publications see, for example, Thinktank by Inga Zimprich in cooperation with Elske Rosenfeld, which is a research and development project about the potential for strengthening community work through virtual structures: think-tank.nl
- 6 The interviewees were Igor Roovers, Director of Project Bureau IJburg (the city planners); Marinus Knulst, Director of de Alliantie (the company that owns the house); Astrid Bonder (resident of block thirty-five, IJburg); Irene den Hartoog (social worker and concierge of the house); Daniela Paes Leão (filmmaker); Marianne Maasland (sociologist); Igor Dobricic (a dramaturge, theatre-designer and arts programme officer with European Cultural Foundation - ECF) and Dennis Kaspori (architect) – all of whom were members of The Blue House Housing Association of the Mind. The focus group, held at de Appel on 15 May 2008, was entitled ‘Locating the Producers: Interrogating the Curator – The Blue House Focus Group Session’ and centred on The Blue House. Van Heeswijk was invited to respond to questions by the following group of invitees: Mick Wilson (artist and Dean of Gradcam, Dublin), Kerstin Bergendal (artist and commissioner of the Trekroner Art Plan, Denmark), Liesbeth Bik (artist), Dennis Kaspori (architect), Tom van Gestel (commissioner, SKOR – Office for Art and Public Space, Amsterdam), Jonathan Banks (Director of ixia – the UK national public art think-tank); the discussion was moderated by Paul O’Neill with Sara Black (Director of ProjectBase, Cornwall), Renee Ridgway (curator), Ann Demeester (Director of de Appel), Yulia Akseanova, Jesse Birch, Sarah Farrar, Inti Guerrero and Virginija Januskeviciute (the 2008 de Appel Curatorial Training programme graduates) present as respondent observers.

conducted with the artist and her collaborators including the city planners.⁶ It seeks to understand how Van Heeswijk and those involved conceived of *The Blue House* as both a curatorial project and a self-organised network of research-based practice.

Brief Commissioning Background

In 1996, the city council of Amsterdam decided to extend the city beyond its North-Eastern boundaries. Land was reclaimed from the surrounding water to create an artificial island with housing and amenities for 45,000 people. Twenty minutes by tram from Amsterdam's central station, the island-town of IJburg had, by the end of 2009, completed its third year of the first phase of building. Each housing block has been built overlooking a central courtyard, with the ratio of privately owned to social sector housing set at 80:20.

During the planning and pre-development stage of the project in 2003, artist-commissioner, Jeanne van Heeswijk, was invited by designer/architect, Dorine de Vos, to consider making more visible an entrance to block thirty-five of a new housing estate in IJburg. De Vos was working on behalf of the municipality in an advisory capacity with the architect, Teun Koolhaas, and Van Heeswijk had previously worked with her on a project in New York.⁷ Having rejected this invitation because of its limitations, the artist began to look at the projected plans for IJburg.

Around the same time, public art advisor, Tanja

Karreman,⁸ in consultation with De Vos, asked Van Heeswijk if she could make a proposal that would reflect the future identity of IJburg, outlining the role of art in this newly created environment. Noting that little room had been left for the uncontrolled, the unexpected and the unplanned, the artist's attention was drawn to a large villa in the central courtyard of block thirty-five, which would face privately owned dwellings on one side and social housing on the other. Van Heeswijk proposed to Amsterdam Funds for the Arts (AFK) that they help to take the villa off the market and, although the cost of buying the building (600,000) seemed prohibitive, the artist pursued the idea. She spent the next eighteen months looking for a buyer who would be prepared to donate the house to the community as: 'a place for the unplanned, for the still to dream, for the yet to desire...'⁹

Example of Projects

A diverse range of projects was realised under the auspices of *The Blue House*. The 'Histories' series included one of the first projects by artist and designer, Joost Grootens, who designed the logo, graphic identity and wallpaper for *The Blue House*. Also within this series, art historian, Marianne Maasland, and sociologist, Marga Wijman's archive project, *From Pioneering*

7 See Jeanne van Heeswijk, 'Hotel New York PSI', Jeanne van Heeswijk Systems, ed. Axel Lapp (Berlin, Green Box, 2007), pp. 197-217.

8 Karreman was employed by Amsterdams Fonds voor de Kunsten (AFK) – Amsterdam Funds for the Arts – at the time, which was commissioning artists as one part of the renewal scheme.

9 Jeanne van Heeswijk, cited in O'Neill, op cit.

to *Living*, contains interviews and publication of their findings based on social research conducted with IJburgers into the transformation of public spaces during the first phase of construction.¹⁰ At the same time, *Blue Fiction — The Blue Block (An Anachronistic Centre)*, a collaborative research project by artist, Barbara Holub, and architect, Paul Rajakovics, examined the expectations of new IJburgers with the aim of integrating this research and that of other artists from the foundation into a design for a new ‘model’ housing block for IJburg. This residency resulted in the installation of a twelve metre high periscope on a roof terrace in IJburg for two months, through which the sea view gradually disappeared as building development progressed.¹¹

Meanwhile, the ‘Instant Urbanism’ series included Rudy J. Luijters’ design for an edible public garden in the grounds of *The Blue House*, which would be accessible to inhabitants from block thirty-five as a communal harvesting space; the *Chill Room*, a temporary meeting and production studio housed at the Blue House, was developed by art student, Ingrid Meus, in close cooperation with local youths, while *Parade of Urbanity*, initiated by Van Heeswijk with architect, Dennis Kaspori, enabled small temporary interventions to be manifested in the public domain — such as a community restaurant, a library, a hotel and an outdoor cinema — each of which responded directly to the needs and difficulties of residents during the construction phase.

Under the auspices of ‘Hospitality’, Igor Dobricic — programme director for the European Cultural Foundation (ECF) one of project’s financial supporters — visited *The Blue House* every Wednesday between November 2007 and August 2008. Under the title *ALMOSTYOU*, he swapped offices and jobs with Van Heeswijk as a means of questioning the funder-to-funded relationship within part of his larger project for ECF, *ALMOSTREAL*.¹² Another member of the house, the artist, Daniela Paes Leão, was invited to document the experiences of both *The Blue House* and the ECF, which resulted in a short film, *The freedom to question (sponsor and sponsored in conversation)*.¹³ Mauricio Corbalán and Pio Torroja, of architecture collective m7red, developed *Chat Theatre* as a series of conversations on public spaces on subjects ranging from citizenship, immigration and integrative politics to the role of new media in public space; the discussions, held at the Blue House and involving participants from all over the world, were linked to conversations at the Biennial of Porto Alegre through a blog using specifically developed communicational software.¹⁴

10 See www.blauwehuis.org/blauwehuisv2/?project_id=235

11 The periscope was the result of a collaboration with Anjo and Aline Terpstra of the Timon Woongroep and was positioned at Maria Austriastraat, open to the public at weekends.

12 Here, ECF initiated a project which supports and researches art and the practice of collaboration between different cultural contexts throughout Europe, where organisations exchange resources and knowledge.

ALMOSTREAL attempts to engage with the practice of art and collaboration - not only between artists but also between the ‘culture’ of artists and the ‘culture’ of funders. See www.almostreal.org

13 The experience of both parties is documented in a publication and short film by Daniela Paes Leão. See www.almostreal.org

14 See www.blauwehuis.org/blauwehuisv2/?project_id=17

Also resident in the house until he found more permanent accommodation, was artist, Cheikh ‘Papa’ Sakho, who survived a fire at an immigrant detention centre at Schiphol airport in 2005. With media activist, Jo van der Spek, Sakho worked on an audio memorial to those who lost their lives in the fire, which was broadcast on M2M (Migrant to Migrant) — a local radio station based on the ground floor of the Blue House, and broadcasting live every Friday from seven to ten o’clock in the evening, with a programme of music, conversation and storytelling involving locals.¹⁵

The Blue House and its Precedents

For Van Heeswijk, historical precedents for *The Blue House* included *The Yellow House* in Arles, which Van Gogh wrote about as a potential place of hospitality for fellow artists to visit and live in, exchanging ideas under the one roof, and Frida Kahlo’s *Casa Azul*, or Blue House, in Coyoacán, South Mexico, in which she was born, often worked, lived with Diego Rivera and later died; *Casa Azul* was a hub of activity that influenced the small town, as well as visitors including Leon Trotsky and served as inspiration for artists and thinkers. When describing the concept of *The Blue House* to planners and potential buyers, Van Heeswijk initially employed the idea of ‘a place where you could cook up everything that still had to come and actually follow along the growth of the island and force some kind of flexibility in the planning’.¹⁶

Hospitality underpins the ethos¹⁷ of *The Blue House*. It is employed as the link that binds participants together for a time, by devising ‘new models of care’ in collaborative praxis that employ a platform for exploring ‘hospitality that countermand the discourse of segregation’.¹⁸ This was never more evident than in a project called *Frida*, carried out as part of the Hospitality programme, which conducted research into the global mechanisms of hospitality, taking account of the often overlooked role of illegal cleaners. From March 2008 until the end of the project, a woman given the name of Frida was employed as the resident host of the Blue House and invited to carry out research on cultural hospitality — centred on questions such as: ‘what is hospitality?’, ‘how hospitable are we?’ and ‘how do we feel welcome?’, Frida welcomed guests/members of the Blue House and provided hospitality during its opening days; she also cooked for the guests and visitors of M2M. The aim of the project was to make visible much of the hospitality labour involved in maintaining social projects; it reversed roles, inviting the

¹⁵ See m2m.streamtime.org

¹⁶ Jeanne van Heeswijk, cited in O’Neill, *op cit*.

¹⁷ This refers to ethos in the sense that Derrida describes it as ‘the residence, one’s home, the familiar place of dwelling, inasmuch as it is a manner of being there, the manner in which we relate to ourselves and to others, to others as our own or as foreigners, ethics is hospitality; ethics is so thoroughly coextensive with the experience of hospitality’. See Jacques Derrida, *On Cosmopolitanism and Forgiveness*, trans. Mark Dooley and Michael Hughes (London and New York, Routledge, 2001), pp. 16–17. See also Jeanne van Heeswijk and Dennis Kaspori, ‘Hospitality for What is to Come’, *Open No. 12 – Guest ≠ Welcome* (Rotterdam, NAI Publishers, 2007), pp. 116–121.

¹⁸ Van Heeswijk and Kaspori, *op cit*, p. 120.

researched to become the researcher into how people accepted hospitality.¹⁹

Another, perhaps less obvious, analogy can be drawn between *The Blue House* and the Hull House Social Settlement of the late nineteenth/early twentieth century, established in Chicago by Jane Addams. Sharon Haar recently described this project in terms of ‘the work of those who lived and worked with (Addams), and the Hull House Settlement itself (encompassing) complexities of overlapping, ambiguous, and sometimes contradictory private and public interests and spaces (where) a diverse range of environments and projects transcended rigid categories of private and public space, domestic and civic concerns’.²⁰ Hull House was not only a temporary residential space for women and recent immigrants, but it also operated as a sustainable and flexible institution that adapted to its immediate environment and the people who flowed through it. During its lifespan, it was a meeting place and a site of multiple cultural activities through a programme that went on in and around the house, also conducted by residents outside the house, bringing those associated with the house into contact with the city and local inhabitants.²¹ This resonates with Van Heeswijk’s establishment of an evolving associate membership for The Blue House Housing Association of the Mind.

Like *The Blue House*, Hull House was established by its founder and employed by its residents as a utopian ‘site for collective living and as a means of

forming a community’ which ‘grew in response to the needs of its neighbours, the interests of its residents, and the concerns of its network of intellectual, political, and financial supporters’.²²

Van Heeswijk describes the condition for those taking up residency at *The Blue House* as one of

actively entering into dialogue with one another, with their co-inhabitants in IJburg, and with the public. The aim is to establish links between the world within (their world) and outside (IJburg in development and the rest of the world), and thus to become co-authors of IJburg’s genesis and evolutionary history.²³

Self-commissioning as an Artistic Practice

Around 2004, Marinus Knulst from the private housing corporation, de Alliantie, agreed to buy the house at Van Heeswijk’s behest, with the artist paying the interest on the mortgage from funds raised for the following four years, in exchange for use of the house

19 Artist, Daniela Paes Leão, made video interviews with numerous migrant cleaners from Brazil and Bangladesh which have been collated in a final presentation.

20 Sharon Haar, ‘At Home in Public: The Hull House Settlement and the Study of the City’, *Embodied Utopias: Gender, Social Change and the Modern Metropolis*, eds. Amy Bingaman, Lise Sanders and Rebecca Zorach (London and New York, Routledge, 2002), p. 99.

21 *Ibid.*, p. 107.

22 *Ibid.*, p. 102.

23 Jeanne van Heeswijk, cited in ‘Aims and Objectives’ at www.blauwehuis.org

as the core site within a durational project. Instead of being used as a private dwelling, the house was established as a centre for cultural activities and socio-cultural research during the urban renewal process. From May 2005, Van Heeswijk spent six months living in the house, preparing it for habitation and making connections with local residents as they began to arrive in IJburg.

Van Heeswijk thus sidestepped the original brief to initiate a process of engagement with the commissioning context and to become a self-commissioned artist.²⁴ In turn, *The Blue House* would become a commissioner, inviting other practitioners to develop their own research-based projects as part of a cumulative process of research, intervention and durational activity.

The Blue House was set up as a foundation with Van Heeswijk as an advisor. It was not funded by the city planners, but by a combination of funding and in-kind support, including that from AFK, ECF, de Alliantie, Stichting DOEN, the Mondriaan Foundation, the Prince Bernhard Culture Fund and VSB Fonds. Commissioned participants also sourced their own funding for specific projects and applied for residential support from the foundation.

Van Heeswijk describes her role in *The Blue House* as that of a ‘participating embedded observer’ who, like other members, observed and steered the operational aspects of the project, with particular attention to public permission, civil legalities and other outside forces that form the house and its activities.²⁵

This notion of being embedded, or present, implies a kind of empathic operation as described by Italian architecture-research group, Stalker, in which ‘to be present means to observe sympathetically, to suspend judgement, to pay attention to the processes’, whereby one’s participation might activate a unitary process that binds observation of place with a contribution to its transformation.²⁶

The Blue House as an Associated Organisational Model

Selected on the basis of affinity and an interest in experimental communities, invited participants to The Blue House Housing Association of the Mind undertook an unconditional engagement with the project. But members had to be willing to surrender, in some way, to the concept of the community as an evolving entity and to find their place within its changing organisational structure. The general criteria for membership were flexible: everyone had an equal right to make decisions and members could bring others on board. Involvement varied from one person to the next and evolved according to the development of projects, with the degree of active participation changing over time. *The Blue House* provided a physical and mental

²⁴ ‘Side Stepping the Brief – Creating an Open-Field’ is the title of a case study report written by Kathrin Böhm on Van Heeswijk’s project De Strip, Westwijk, Vlaardingen, 2002-2004. See Kathrin Böhm, *5 Case Studies* (London, publicworks, 2007), pp. 5-10.

²⁵ Jeanne van Heeswijk, cited in ‘Locating the Producers: Interrogating the Curator’, op cit.

²⁶ Stalker 2005, op cit., p. 233.

space for discussion, research and intervention in the public domain.

It was the associate members of *The Blue House* who collectively decided how, when and to what extent they wished to engage with the project. The only prerequisite was that they shared their thinking and what they produced with the other members of the house. Two apartments were available on request for up to six months if members wished to spend some dedicated time on location, and time slots were booked with concierge and social worker, Irene den Hartoog, with whom Van Heeswijk has often worked before, was employed by *The Blue House* to look after the everyday affairs of the house. Residents were allocated € 6,000 for six months (plus travel expenses) by the foundation. A flexible-use office and a semi-public meeting/office/exhibition space were open to the public on Wednesdays and Saturdays.

Van Heeswijk maintained a high level of involvement within decision-making processes and was kept informed, by the project manager and the network of fellow members, of the decisions taken by other members in her absence. The organisational structure of the group and its dynamics were shaped by its membership and through discussion, conflict and disagreement; decision-making was undertaken democratically within the group rather than being explicitly hierarchical. Such a structure adheres to what Ned Rossiter calls an ‘organized network’, which operates horizontally rather than vertically, with communication

functioning within the network via ‘relational processes’ rather than ‘representational procedures.’²⁷

The self-organised logic of *The Blue House* was that of a networked model of sociality made possible by information and communication technologies, with responsibilities dispersed across the organisation. There was ‘a prevailing consensus that experiences of sharing, feedback, flexibility, and friendship’, which are ‘primary to the culture of networks’, compel decisions to be made so that the network remains constantly operational and open.²⁸ As Rossiter has argued, organised networks are often precarious, decentralised, unstable and fragmented, with the contingency of time undermining the dimensions of experience, openness and togetherness. Instead, time demarcates experience; it restricts it to something quantifiable, having a beginning, middle and end point. The project was both limited and unlimited by its four-year duration. As a durational experiment, the project was always overshadowed by the certainty it would end; the ultimate temporariness of the project conferred an intensity of experience, ideas and

27 See Ned Rossiter, *Organized Networks: Media Theory, Creative Labour, New Institutions* (Rotterdam, NAi Publishers, 2006), p. 13. The project was less interested in referring to something outside of itself as representational procedures do. It was also anti-biographical in the way it considered non-representational processes as a means of enacting (bringing forth) or performing a world, in which experience and inter-relationality precede individual thinking and intentionality, thus preceding representation. The performing, or acting out, in relation to others is part of an actualising process, in which keeping the flow of discussion, movement and praxis moving forward in present time is the primary aim of the organisation. For a more in-depth analysis of non-representational theories, see Nigel Thrift, *Non-Representational Theory: Space/Politics/Affect* (London and New York, Routledge, 2008).

28 Rossiter 2006, op cit., pp. 14-15.

discursivity, contributed to by those associated with the project and brought about by the *a priori* knowledge that the project would always have an end point.

As an organisational model, *The Blue House* also corresponds with what Bruno Latour refers to as the need for more ‘cohabitational time, the great Complicator’, with the durational contributing to new forms of public space by allowing certain differences to develop in dialogue with others. For Latour, an entirely new set of questions is needed when we think about how democratic discussion is ordered, and, for such discussion to be productive, contradictions must be allowed to emerge as part of a dialogical process. For Latour, to make something public must begin with two key questions: ‘Can we cohabit (sic) with you?’ and ‘Is there a way for us all to survive together while none of our contradictory claims, interests and passions (are) eliminated?’²⁹ In this sense, the time spent together in the context of the Blue House is productive because of its durational and discursive attributes, whereby a multiplicity of ideas and people interact with one another. These characteristics are central to the way in which the project acknowledges that to be together will always imply being in contradiction to one another, whereby antagonism, rather than consensus, is deemed a productive agency of public discourse, pertaining to being open, complicated and cohabited.

Both Latour’s and Rossiter’s ideas are mirrored in Van Heeswijk’s comments in an essay published in 2005. In this, she describes her practice as ‘a call for

sociality’, in which relational processes can produce ‘nonhierarchical forms of distribution of resources’ within a self-organised community of interested subjects. She also articulates an interest in the maximisation of ‘potential within (these) communities for open dialogue, communication, and collective action’.³⁰ The Blue House is representative of Van Heeswijk’s interest in producing models of social relationality rather than producing artwork with its own intrinsic values. This project offered itself as a model for fostering dialogue within an organisational structure that aspired to create certain conditions under which critical discourse could take place, information could be exchanged and social change encouraged.

Taking another approach to precedents, the project was characterised by a certain degree of ‘attentiveness’ to the outside world, in the sense that this term has been applied by art historian, Alois Riegl, to the dynamics of sixteenth century Dutch group portraiture. When applied to *The Blue House* as a contemporary Dutch group portrait, there is evidence of what Riegl identifies as an equal and simultaneous ‘attention’ being given to both the world and to one another, in which a cohesive inter-relationship is achieved between those within the group (being portrayed) and to the world outside the group. There

29 Bruno Latour, ‘From Realpolitik to Dingpolitik’, *Making Things Public: Atmospheres of Democracy*, eds. Bruno Latour and Peter Weibel (Cambridge, MA, and London, MIT Press, 2005), p. 40.

30 Jeanne van Heeswijk, ‘A Call for Sociality’, *What We Want is Free: Generosity and Exchange in Recent Art*, ed. Ted Purves (Albany, NY, State University of New York Press, 2005), pp. 95-98.

is a relative reciprocity, through inter-relationships, that is both external and internal to the group. As Steven Hunt has indicated, Van Heeswijk's practice resonates with its sixteenth century precursors, in which 'attentiveness' is often demonstrated through an 'ability to strike a balance between the individual identity and the group identity'.³¹ This could be applied to the process through which a multiplicity of identities shifts between *The Blue House Housing Association of the Mind*, and how it presents a type of socialised group portrait as an expression of kinship, as much as it accounts as a semi-autonomous artwork that corresponds with its immediate local context.

The Blue House as the Accumulation of Actors and Actions

The work of an artist like Jeanne van Heeswijk provides a space of contact through the many interactions taking place in the processes of production, all of which contribute to the dispersed form of the resultant work through different modes of engagement.³² Frames of social interaction are put in place to enable the discursive and material production of art. Participants are regarded as actors, with their actions being part of a cumulative process of engagement which bears both imaginative and tangible potential.³³ *The Blue House* appears to emphasise process over product, particularly through its interest in the evolution of a dense organisational model. But it also operated as an agency for artistic production, in which

its understanding, as an artwork and an accumulation of artworks, is conflated with its identity as a cluster of participant-driven, social- and community-responsive interventions. Similar approaches can be found in Van Heeswijk's other longer term public projects, such as *De Strip* (Vlaardingen, 2002-2004), in which the artist occupied vacant shops in a run down area and converted them into venues for a diverse cultural programme of activities, engaging participants in the adaptation and production of their public environment;³⁴ *Valley Vibes* (realised with Amy Plant in the Lee Valley area of East London, 1998-2003) enabled a multitude of narratives to be gathered by, and about, a constituency through their use of a Vibe Detector (a machine filled with sound equipment that could be used by inhabitants for everything from music events and conferences to radio broadcasts).³⁵

Within the 'motivation to turn the public into participants' lies the knowledge that 'transformation from a static spectator to an active participant is at stake'.³⁶ This transformation is akin to what Deleuze called the 'sub-

31 See Steven Hunt, 'Group Portraits', *Face Your World*, ed. Carlos Basualdo (Amsterdam and Ohio, Artimo and Wexner Centre for the Arts, 2002), pp. 58-59, and Margaret Iversen's excellent essay 'Dutch Group Portraits and the Art of Attention', Alois Riegl: *Art History and Theory* (Cambridge, MA, MIT Press, 1993), pp. 93-123.

32 See Jeanne van Heeswijk, 'Fleeting Images of Community', *Exploding Aesthetics*, Lier en Boog, Series of Philosophy of Art and Art Theory, Vol. 16, eds. Annette W. Balkema and Henk Slager (Amsterdam and Atlanta, Rodopi, 2001), p. 178.

33 For example, see Bishop 2006.

34 For a more detailed description of the project alongside its documentation, see *De Strip 2002-2004* Westwijk, Vlaardingen, ed. Maartje Berendsen and Jeanne van Heeswijk (Amsterdam, Artimo, 2004).

35 See Jeanne van Heeswijk, 'Valley Vibes: The Vibe Detector', Lapp 2007, op cit., pp. 301-316

36 See Jeanne van Heeswijk, 2001, op cit., p. 175.

jectivation processes', during which users, participants or subjects are activated with some form of agency in order to engender, transform and constitute themselves as active-reactive subjects. Through communicative processes of subjectivisation, individuals might begin to have a greater understanding of how they can shape their environment, by assimilating new forms of knowledge that could not have been foreseen from the outset.³⁷ The idea of the 'encounter' is central to the many facets of Van Heeswijk's work, in which communication and exchange lead not only to improvements in the ways in which people live their lives, but also to their acquisition of political agency by contributing to socio-cultural life through their active participation within its everyday formation. In the specific case of *The Blue House*, there is a refusal of the 'unitary conceptions of artwork and authorship'³⁸ in which to be a spectator is to be equally part of the work and its temporal production. As Jeroen Boomgaard states of Van Heeswijk's work, 'the process and the organisation of what may come out of it, in the course of time, actually constitute the product of her artistic effort'.³⁹ There is always a paradoxical inadequacy built into the extended temporality of the work, where even being the most embedded participant in the project is an experience of being unable to grasp its entirety as a durational event from either the perspective of those within or those outside the project. *The Blue House* illustrates this by demonstrating how non-representational processes of communication and exchange can form both the content and structure of the work of art.

The Blue House – Not Just Another Community Project

One of the severest critiques of Van Heeswijk's practice is that it is akin to what artist-collective, BAVO, have called 'NGO art', in which art that subscribes to a neoliberal agenda is: 'redefined in terms of creative consultancy (with) the act of consulting presented as artwork'.⁴⁰ From this simplified perspective, an artist arrives into a location, overly identifies with social difficulties and, through modest interventions attempts to improve life in specific situations, from the bottom up, without any lasting impact beyond impacting certain market values.⁴¹ This is an unjust and limited viewpoint. Considering that the internal logic of the project is to avoid being good for the community, such a narrow understanding of community-orientated social prac-

37 See Gilles Deleuze, 'Control and Becoming', *Negotiations* (New York, Columbia University Press, 1995). Similarly, sociologist Scott Lash maintains that 'by actively creating meaning through dialogue and inter-subjective communication, we may be able to find a way out of the productivist system which makes us passive receivers rather than active producers of meaning'. By focusing on non-representative forms of communication, where no singular subject is represented through the mediation process, Lash proposes that the economies of experience can begin to be activated and understood as indirect, changing and pluralist rather than singular and immediate. Communicative action occurs at the level of the other rather than the 'I', with communication functioning within a socially networked organisation via relational processes rather than representational procedures. Scott Lash, 'Difference or Sociality', *Towards Theory of the Image* (Maastricht, Jan van Eyck Academy, 1996), pp. 112-129.

38 Loc cit.

39 Jeroen Boomgaard, 'The Platform of Commitment', *Reflect #1 New Commitment – In Architecture, Art and Design*, eds. NAI Publishers (Rotterdam, NAI Publishers, 2003), pp. 96-105.

40 See BAVO, 'Always Choose the Worst Option. Artistic Resistance and the Strategy of Over-Identification', *Cultural Activism Today: The Art of Over-Identification*, eds. BAVO (Rotterdam, Episode Publishers, 2007), p. 24.

41 Loc cit. See also BAVO, 'The Dutch Neoliberal City and the Cultural Activist as the Last of the Idealists', *Highrise – Common Ground*, ed. Jeroen Boomgaard (Amsterdam, Valiz, 2009), pp. 222-251, and BAVO 2008, op cit., pp. 108-117.

tice refuses to take account of the durational and the networked nature of Van Heeswijk work, which enables the projects to transcend their specific situated context. The external dynamics of *The Blue House* are constantly resisting such functionality both from within and beyond its immediate context. BAVO's critique — in particular as to how such forms of socially-led practice centre on a rhetoric of social cohesion, with a pragmatic perspective and a capacity for problem-assessment leading to short-termist resolutions — is at odds with how *The Blue House* operated as an extendable, organised network that institutes socio-political possibilities that are not limited to the specific time and space of IJburg.

The project offered itself as a model for fostering as-yet-unknown knowledge, by encouraging dialogue within a flexible organisational structure, uniting diverse modes of participation, just as it was formed and informed by many individuals, members, residents and agencies. Meanwhile, central to any consideration of *The Blue House* are core questions relating to ways in which urban issues can be dealt with while retaining artistic freedom under often restrictive conditions, and ways in which both ethics and aesthetics can prevail without value being limited to considerations of either social effectiveness or artistic merit.

Let us begin with the issue of value and how it related to social effectiveness. Within recent discourse, it has been documented that a 'social turn' in art has prompted an ethical turn in art criticism.⁴² According to this rationale, heightened attention is paid to how (mor-

ally) 'good' a collaboration has been rather than how it is experienced as an aesthetic object. If we are to consider *The Blue House* in relation to this argument, it is clear that it side-stepped the brief and many of the pitfalls associated with the artist-as-do-gooder. Not only did *The Blue House* provide a framework that united multiple modes of participation and provided agency for those involved, but its value as an artwork also lay in its capacity to be experienced by participant-actors as part a collaborative process in which their multitude of experiences were also the end point of that process. While it is common for a work of art to provoke dialogue among viewers, this typically occurs in response to a finished object. In this project, on the other hand, conversation becomes an integral part of the work itself. Rather than being experienced as an aesthetic object, *The Blue House* functioned as a discursive tool gathering its form and content in the process of its production. Thus, *The Blue House* corresponded to the notion of 'dialogical art', proposed by theorist, Grant Kester, which permits a particular form of artistic practice that has as its core value the creative facilitation of dialogue and exchange.⁴³ This

42 See Claire Bishop, 'The Social Turn: Collaboration and its Discontents', *Artforum* (February, 2006), pp. 178-183.

43 See Grant H. Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley and Los Angeles, University of California Press, 2004). The concept of a dialogical art practice is derived from the Russian literary theorist, Mikhail Bakhtin, who argued that the work of art could be viewed as a kind of conversation, a locus of differing meanings, interpretations and points of view. See Mikhail Bakhtin, 'Author and Hero in Aesthetic Activity' and 'Art and Answerability' in *Art and Answerability: Early Philosophical Essays* by M.M. Bakhtin, eds. Michael Holquist and Vadim Liapunov (Austin, University of Texas Press, 1990). Suzi Gablik also develops the concept of a 'dialogical' approach to art-making in her book, *The Reenchantment of Art* (New York, Thames and Hudson, 1991).

envisages dialogue as an artistic medium, in a variety of its forms, including, but not limited to, speaking, writing and physical participation.

The Blue House operated from within the community, while retaining sufficient distance to enable things to happen there, but as Kaspori states, it was not there ‘to serve the community’.⁴⁴ Because of its processual and exploratory nature, there was a different set of expectations than if it were a social or community project which intended to do something ‘for the good of the community’.⁴⁵ As a curatorial model, it stressed certain functionality whilst resisting instrumentalisation, and retained a level of autonomy whilst being engaged.⁴⁶

By this rationale, emphasis on the temporal processes of *The Blue House* takes precedence over art as product, thus bypassing traditional aesthetic considerations. The project also shifts this either/or dynamic, because of the multiple participants being involved as co-creators and its ambition to shape counter-public spaces. In the case of *The Blue House*, the function of the artwork was to create situations of potential agency for those willing to take part. An understanding of the artwork was offered as an accumulation of interactions, with the work of art configured as a cluster of participant-driven social- and community-responsive interventions gathered together over time and resulting in its eventual public manifestation in diverse forms. The outcome is often taken to be that which has been experienced and written about as the art, as

the end of a process, rather than the durational and participatory process through which this outcome has been achieved. While the writing of this book is complicit in this, it has made clear just how difficult it is to assess such process-based projects.

As a whole, *The Blue House* can be considered as a project that employed tactics of dispersal, which refused adherence to a ‘single representation’ as the outcome of individual artistic agency.⁴⁷ Instead, the project was collectively produced over time, whilst adhering to its relationship with a single place. The result was the culmination of a body of research that reflected upon the transformation of IJburg, its communities and the organised network of willing participants who collectively contributed to a reclamation of time and the re-attribution of the durational into ‘public time’, in which the distribution of what was discussed, produced and discovered whilst spending time together in a public space was made public throughout the process of the project.⁴⁸

For Simon Bayly, when art operates from a critical perspective, it requires the constant reconfiguring

44 Dennis Kaspori, cited in Paul O'Neill, ‘Interview with Dennis Kaspori’, *The Blue House*, IJburg, 12 March 2008.

45 Loc cit.

46 Loc cit.

47 Jeanne van Heeswijk, cited in O'Neill, op cit.

48 For a discussion about the dispossession of ‘public time’, where time has been taken away from the individual experience and translated by the mass public media into an ameliorated space of image consumption, as a ‘time that is structured according to the logic of the media which tends to frame an event with an intense but temporary attention and distances it consequently from our immediate experience and from its locality’, see in particular *Public Time: A Symposium*, ed. Suzanne Cotter (Manchester and Oxford, Cornerhouse and Modern Art Oxford, 2006), pp. 15-16.

and remaking of social relations, in order that art can engage with its publics as actively involved subjects. To make things public is, in his view, to remodel 'localized forms and places of collective subjectivity' through the use of theatrical means of association, gathering, meeting, encountering and congregation so as to overcome the separation of performers and audiences.⁴⁹ This is evident in the ways in which the terms of encounter with *The Blue House* are transformed through theatrical means (performing, enacting, participating and gathering together) without theatrical divisions between the stage and audience.

For participation to be understood from the perspective of the co-producers, as participants in overlapping artistic processes, rather than being curtailed by receivership, we may begin to distinguish between different forms of participation. Thus we may move beyond the relational as just another social encounter with art, its exhibition or its objecthood. We might also understand participation not as a relation or social encounter with artistic production, but as a socialised process necessary for art's co-production, in which negotiations with people and places are durationally specific, yet intentionally resistant to any prescribed outcomes, particularly within the context of urbanisation processes. This resists instrumentalisation through public art being employed as a social-engineering tool, a decorative add-on as a directive for socio-spatial designations. Instead, *The Blue House* can be judged on the breadth of research-led out-

comes it has produced, and the ways in which these continue to activate debate across a whole range of projects, interventions and moments of encounter between members of the public and with art. Through the expanded network of those who came in contact with the project, this knowledge can also play an important role in future public art discourses, and temporary public art curating within broader urban renewal and planning strategies.

The Blue House as a Central Hub for Fields of Interaction and Local Engagement

Although Van Heeswijk carried the project forward through her commitment and a certain 'charismatic agency',⁵⁰ which kept things mobilised without foreclosing possibilities, there were also many actors and actions necessary for the project as a whole to be sustained. *The Blue House* may be thought of as the product of, or an accumulation of, both short- and long-term engagements, with individual projects, research outputs and public manifestations forming elements in an evolving accumulation of energies, responses and individual moments of intensity within a larger field

49 See Simon Bayly, 'Theatre and the Public: Badiou, Rancière, Virno', *Radical Philosophy* (Sept/Oct, 2009), Vol. 157, p. 21. Theatre as a separating device, argues Bayly, is one of power relations, 'one that is essentially allied to encysted and reactionary forms of social organisation'.

50 'Charismatic' was a term employed by Mick Wilson in an attempt to define a mode of agency at work in *The Blue House* that might resist the pitfalls of talk of artistic genius, single authorship or individual agency when discussing such projects in an art context. Mick Wilson, cited in 'Locating the Producers: Interrogating the Curator', op cit.

of interactions enabled by the structure of the project.

The Blue House building became the meeting point for ongoing interactions between members and residents. Playing the part of the ‘uninvited guest’⁵¹ as an organism on the island, *The Blue House* was also the host organisation for other guests who were, in turn, invited to engage with one another and to create new forms of density and interactions ‘as part of the community’.⁵² *The Blue House* was thought of as ‘a guest (who would) leave at a certain point’.⁵³ As an uninvited guest, a ‘relative autonomy’⁵⁴ was maintained in the relationship between *The Blue House* and the local community.

One of the key factors that informed Van Heeswijk’s original proposition for *The Blue House* was the notion of a ‘house for the arts’ which could connect to the community of IJburg while remaining autonomous from the master planning process. As such, the house was regularly open for local residents to drop by, to use the library and to have a chat, particularly at the beginning of the project as a means of entering into dialogue with the new IJburgers.

The Blue House did not begin with a pre-existing set of objectives; instead, it tried to operate and to sustain itself as an organisational ‘model under development’,⁵⁵ encouraging diverse ways of working on location and with others. *The Blue House* functioned as a laboratory for ‘research into the development and the evolution of its history’ in parallel with the first phase of the building process and the development of IJburg as a community.⁵⁶ It also enabled the production of

numerous projects, events and propositions relevant to IJburg’s emergence as a lived place, whilst continuing to test out the potentiality of its cumulative structure and experimental organisational form as part of this process.

Many of the projects engage with IJburg. As member and co-developer of *The Blue House*, Dennis Kaspori states that ‘the community — those people who live in IJburg — is the driving force of *The Blue House*’.⁵⁷ To employ the term ‘civic art’, as coined by the artist and urbanist group, Stalker, *The Blue House* operated as an organisation with an interest in ‘trying to involve the inhabitants’ creativity and inventiveness, to share areas emerging from their exchange as co-habitants in the same place, in which ‘one participates in establishing rules and shares the general aims’.⁵⁸

Of the many public manifestations, *Parade of Urbanity* by Kaspori and Van Heeswijk is one of the more community-driven projects to emerge from the impetus to create ‘instant urbanism’ in IJburg. As part of the project, Nicoline Koek — a street trader from Zeeburg (the larger city borough of which IJburg is a part) — had wanted to start a flower stall and, when she asked for permission from the city council,

51 Dennis Kaspori, cited in Paul O’Neill, op cit.

52 Loc cit.

53 Loc cit.

54 Dennis Kaspori, cited in ‘Locating the Producers: Interrogating the Curator’, op cit.

55 Loc cit.

56 See Lapp 2007, op cit., p. 391.

57 Dennis Kaspori, cited in ‘Locating the Producers: Interrogating the Curator’, op cit.

58 See Stalker 2005, op cit.

it transpired that street trading regulations had not yet been established for the island. Under the title *Bloemen voor IJburg* (Flowers for IJburg), Koek was able to install a flower stall on the eight square metres of privately owned ground in front of *The Blue House* every Saturday.

As part of the initial master plan for the island, 2008 was set as the point at which a library would be available to IJburg residents, by which time planners expected there to be enough children to use it. Marthe van Eerdt, a librarian who lives on IJburg, thought this too late and collaborated with *The Blue House* to initiate a children's library, which continued to operate every Wednesday. Later on, another resident, Johan Bakker, established an adult library in a glasshouse on the main square, based on the exchange of books between inhabitants.

Together with Usha Mahabiersing, who lives in block thirty-five, an open-air 'Blue House Cinema' was organised. This included the screening of a film by Daniela Paes Leão, one of the first members to take up residence, which documented the migration history of the inhabitants of block thirty-five, based on recorded interviews about their past and their observations of new lives in IJburg.

The Blue House as a Response to Gaps in Planning

The Blue House addresses ways in which communities are formed through methods of planning that

are 'structured on the definition of a clear objective' through a set timescale and with little planning for social spaces for new inhabitants.⁵⁹ As an alternative to this approach, *The Blue House* proposed a space of reflection that builds on the notion of community as a temporary construct, founded on multiple desires, possibilities, intentions, promises, necessities, expectations and confrontations. It highlighted a certain gap within the planning system, which was constantly questioned and undermined by the presence of *The Blue House*.

Various interventions to have built upon this notion in and around the house include a temporary neighbourhood café and restaurant in the absence of alternatives on the island, a temporary supermarket stall, a chill room for children and Radio M2M. *Pump up The Blue*, instigated by Hervé Paraponaris, in 2007, proposed to re-scaffold the outside of the house, which was intended not only to reflect the continued building process in IJburg, but also to swell the building's dimensions. Almost doubling its size, to create much-needed extra space, it became a focal-point for local events, concerts, meetings, exhibitions and performances for six months.

As an embedded four-year project, *The Blue House* is an example of a self-organised initiative with a durational approach to urban creative practice. Further examples to have emerged in Europe in recent years include *Park Fiction* in St Pauli, Hamburg, aaa architects' *Ecobox* in La Chapelle, Paris, and some of the

⁵⁹ Ibid, p. 233.

initiatives by the collective, City Mine(d), in Brussels since 1996.⁶⁰ These projects correspond to their specific contexts by adopting long-term positions. While they support place-bound research — employing tactical intervention and strategic thinking that responds to the development of a place — the goal is not immediately clear from the outset. Through open-ended processes, actions and strategies developed in parallel with the development of new urban areas, they employ a methodology of ‘direct urbanism’ that ‘considers planning as a participatory principle and places emphasis on the complexity of the situation and the responsibility of all involved, including residents’.⁶¹

Sustaining a Durational Process While Resisting External Agendas

The Blue House was conceived as a fixed four-year project, during which time the artist-commissioner would remain actively engaged with IJburg and its residents. Van Heeswijk gives two primary reasons for choosing to work over four years. Firstly, this period allowed for a complex set of interactions and, secondly, four years coincided with the first phase of development at IJburg.⁶² Although there was never an intention to continue the project beyond four years, the project does have continuity in other forms, with members thinking about how elements could be carried forward or transposed onto other projects elsewhere, with the project being dispersed through individual projects emerging out of what was achieved during *The Blue House*.⁶³

Although a four-year frame has been vital to the success of the project — allowing for a certain connectivity to develop between local inhabitants and *The Blue House* — the durational was proposed as a way of resisting the logic of functionality within an over-planned and pre-regulated environment.⁶⁴ ‘Long-termism’ and the durational are strategies employed by *The Blue House* with a view to creating a sustainable engagement with a particular place that managed ‘in four years to accumulate a critical mass of research, without necessarily serving another agenda’ such as those of urban planners, developers, commissioners.⁶⁵ As the project was not funded by the city planners, public art agencies or developers responsible for IJburg, it did not have to fulfil obligations for public outcomes, deadlines for exhibitions or a proposed programme of activities that met funders’ objectives.⁶⁶

At the same time, Van Heeswijk and the Blue House members maintained regular contact with the

60 For information about these projects, see aaa’s edited publication *Urban Act: A Handbook for Alternative Practices* (Paris, aaa, 2007). This book is available at www.peprav.net and www.urbantactics.org.

61 Barbara Holub, Paul Rajakovics and Bernd Vlay cited in ‘On Direct Urbanism and the Art of Parallel Strategies’, *Open 12* (Rotterdam, NAi Publishers and SKOR, 2007), pp. 120-121. For further case studies of long-term renewal projects employing interdisciplinary methods and supporting sustainable developments, see *Design and Landscape for People: New Approaches to Renewal*, eds. Clare Cumberland and Lucy Musgrave (London, Thames and Hudson, 2007).

62 Jeanne van Heeswijk, cited in ‘Locating the Producers: Interrogating the Curator’, op cit.

63 Loc cit.

64 Described as being ‘Dense in the sense of regulation; dense in a sense of being packed with content and being totally designed in every detail’. Igor Dobricic, ‘Interview with Paul O’Neill’, *The Blue House*, IJburg, 12 March 2008, pp. 4-5.

65 Jeanne van Heeswijk, cited in O’Neill, op cit.

66 Loc cit.

city planners as part of their engagement with those involved in the development of IJburg. According to Igor Roovers, Director of Projectburo IJburg (the public planning agency responsible for IJburg), the timeframe allowed for a ‘connection with the people and they had a good connection with the project developments, a network’.⁶⁷ Certain feedback loops were created between local residents, those involved in the project and the city planners, who were aware of activities and in regular correspondence with *The Blue House*. As Roovers states, ‘the impact of a long-term project is bigger’ and, by staying there for four years, *The Blue House* asked ‘people to review the (planning) process, to review the results, to talk with people’ and by ‘trying to create more space’ for these kinds of temporary or small-scale activities within larger-scale developments.⁶⁸ This suggests that the city planners learnt from the project, and that it played a role in the lives of the first inhabitants of IJburg. Although it remains to be seen whether the four-year commitment is sufficient to have any lasting affect on the future life and infrastructure of IJburg, it allowed enough time for results to emerge that could not have been foreseen at the outset. Most evidently, it effectively demonstrated many of the flaws in the planning system, and played an influential role in convincing the city planners of the necessity to establish a more permanent cultural centre in IJburg (scheduled for completion in 2011).

Curating in Search of a New Public Domain

Van Heeswijk refers to the project as a kind of ‘un-curated’ space,⁶⁹ a ‘self-organising, self-growing mechanism’, akin to a found object as ‘*gesamtkunstwerk* — an artwork without a central figure’.⁷⁰ Her desire to formulate a decentralised ‘curatorial’ approach establishes commissioning practice as the production of a space of potentiality in which the organisation and the framing of research, cultural activity and production are brought about through a more open-ended series of principles and possibilities.⁷¹ Here, place-bound curating is about initiating and providing an open structure, where ‘preparing an empty space and then allowing different things to enter it’ is essential.⁷² As a curatorial model *The Blue House* stresses the necessity for a space for the unplanned within urban developments, a space that enables both artists and local residents to engage with the development process, particularly within an overly determined environment. For Van Heeswijk and Kaspori, the ‘starting point

67 Igor Roovers, cited in Paul O'Neill, ‘Interview with Igor Roovers’, Amsterdam, 7 March 2008.

68 Loc cit.

69 Jeanne van Heeswijk, cited in ‘Locating the Producers: Interrogating the Curator’, op cit.

70 Jeanne van Heeswijk, cited in Marinus de Ruiter, ‘A Home for non-conformity’, Amsterdam Weekly, 16-22 June 2005.

71 See Irit Rogoff, ‘Smuggling - A Curatorial Model’, Under Construction: Perspectives on Institutional Practice (Cologne, Walther König, 2006), p. 132. For Rogoff, ‘In the realm of “the curatorial” we see various principles that might not be associated with displaying works of art; principles of the production of knowledge, of activism, of cultural circulations and translations that begin to shape and determine other forms by which arts can engage’.

72 Igor Dobricic, cited in O'Neill, op cit.

here is not a predetermined identity, but an aesthetic sensitivity with regard to differences that are situated in space both physical and temporal.⁷³

This insistence on open-endedness is not to suggest that anything goes; in the case of *The Blue House*, the relatively flexible frame of its operational structure was open enough to support a multiplicity of research possibilities within the community formation. It also allowed variant practices to engage with the specific context of a place on different levels during its construction, while outcomes reflected on what was to become of communities under such conditions. This provides a key focus for the many exchanges, interactions, condensations and temporary interventions into the public domain. The ‘public domain’ is foregrounded as being an essentially creative and constituting practice in the future formation of ‘publicness’.

The construction of a social framework enables a multitude of variant practices to co-exist, which are ‘primarily called on for their capacity to create a space for the materialisation and development of a community, and for their ability to visualize this’ and to bring about its new social formation.⁷⁴ In this sense, the ‘public domain’ departs from being understood as a given location or as a place of value and meaning that has already been historically formed.⁷⁵ Instead it is re-designated, or reconfigured, as the space for the practice of civic possibilities, and for diversity, for social stimulation and for shared lived experiences to begin a re-imagining and an activation of a new do-

main of interaction, in which different social groups can mingle, co-habit and instigate a ‘(per)formative basis for a community in the making’.⁷⁶ In the model of *The Blue House*, the ‘public domain’ is formed out of a common desire for a ‘living together’ which evolves through an exchange of ideas as part of an initiated process of potential transformation.

In this sense of a coming-together, time and space to engage with place and people has been left open long enough ‘to create a certain sense of existing outside’ the normative temporal limitations of deadlines, completions and necessary outputs.⁷⁷ Four years is deemed long enough to allow one ‘to behave temporarily as there is no time involved’.⁷⁸ Unlike shorter-term commissioning projects in the context of regeneration programmes, *The Blue House* aspires to create an ethos of patience, perseverance and attentiveness which is otherwise ‘very hard to have, if you are hopping from place to place, very quickly’.⁷⁹

Although *The Blue House* is not an overt critique of shorter term, itinerant or nomadic approaches to place-bound commissioning in the context of urban regeneration, there is an implicit belief in a more cumulative research method and curatorial approach

73 Van Heeswijk and Kaspori 2007, op cit.

74 Van Heeswijk and Kaspori 2007, op cit., p. 120.

75 See Maarten Hajer and Arnold Reijndorp, In Search of New Public Domain (Rotterdam, NAi Publishers, 2001), pp. 36-37. See also Simon Sheikh, ‘Publics and Post-Publics: The Production of the Social’, Open 14 – Arts as a Public Issue (Rotterdam, NAi Publishers, 2008), pp. 28-37.

76 Van Heeswijk and Kaspori 2007, op cit.

77 Igor Dobricic, cited in O’Neill, op cit.

78 Loc cit.

79 Loc cit.

to place, based on relational and temporal processes. Van Heeswijk and many of those she is working with seem to understand duration as a long-term practice, as a means of keeping things moving, maintaining a flow of activity across time, hoping for the unexpected and resisting being overly instrumentalised in the process. As Van Heeswijk has stated more generally of her practice,

my activities are primarily focused on constructing frameworks. Then I guide the processes happening inside that frame, although I don't enforce anything. At most, I create conditions where moments could emerge which intervene with perception, so that new images or frameworks might come into being.⁸⁰

The Blue House could be understood as functioning somewhere between a cumulative curatorial project and a form of individualised artistic practice built on a belief in a networked organisational structure. Modelling the project on the civic art centre as a research machine for place-responsive cultural production, Van Heeswijk set in motion fields of inter-action that resulted in activities stemming from these interactions. The result is the culmination of a body of research that reflects upon the transformation of IJburg, its communities and the organised network of participants. The

key to its success lies in its status as a multi-dimensional artwork, with multiple projects being realised and encountered within its timeframe and beyond.

Moving Out: Out of The Blue and the Dispersion of Knowledge

Before the project came to an end, in December 2009, one of its final events in IJburg was to signal the departure of *The Blue House* as a local project. By way of bringing *The Blue House* to its close, a symposium was organised at the moment at which the first stage of IJburg was near completion. *Out of The Blue* was an international symposium, which focused on three navigational strands — instant urbanism, hospitality and accelerated histories — as a means of evaluating experimental notions of communities.⁸¹ The symposium delineated the research work of numerous inhabitants over the four years and contemplated future directions for dissemination of research. The symposium was a discursive forum during which a number of investigative questions were articulated via workshops, intense dialogues, in-conversations, study sessions, public

⁸⁰ Van Heeswijk, cited in Reinaldo Laddago, 'Networks, Faces, Membranes', Basualdo 2002, op cit., pp. 35-36.

⁸¹ Respectively, the three strands were organised as All for the love of Instant Urbanism by STEALTH (Ana Dzokic and Mark Neelen), Hospitality, Privacy, Place (by Dr. Johan Siebers, Institute of Germanic and Romance Studies, School of Advanced Study, University of London), and Accelerated History: Is Time Enough? Duration, Location and Accelerated Histories (organised by Paul O'Neill, Situations, University of the West of England). The symposium was supported by Moes Bouwgroep, De Key - De Principaal, with funding from AFK, Mondriaan Stichting, Stichting DOEN and SNS REAAL Fonds. The Blue House was also supported by de Alliantie, Prins Bernhard Cultuurfonds, Digitale Pioniers, Fonds BKVB, ECF, SKOR, Stadsdeel Zeeburg, Stimuleringsfonds voor Architectuur, VSB Fonds and Waterstad 3.

plenaries, performances, screenings and discussions with a number of invited international speakers.

Like many of the projects to have taken place under *The Blue House* rubric, *Out of The Blue* reflected on its location, its participants and its future communities. It took place from 8 to 13 August 2009 at block eighteen, the site of the island's future community centre while it was under construction. The project was made possible at this site through negotiation with the developers and the city, while the builders were on their annual Dutch workers' summer holidays and there were no regulations in place to delimit how it could be used. In the absence of labourers, this became a temporal public facility, a fifty-room motel and an amphitheatre for the conference. The speakers and attendees lived in temporary accommodation, ate in the workers' canteen and contributed to the event inside the incomplete building.⁸²

The durational process that made this possible is only one way of considering the engaged form of co-production undertaken by all those who take part in *The Blue House* network of activities. By taking account of how the participation with art, and in art — as an unfolding and longer-term accumulation of multiple positions, engagements and moments that register for what accounts as the artwork — we may be able to move beyond the individual participatory encounter of an eventful exhibition moment.

Throughout the project, there was also a certain degree of sustainability at play, evidence of what Rossiter

calls 'the social practice of translation'.⁸³ As individual agents, participants and members moved in and out of IJburg, in and out of the Blue House Housing Association of the Mind, and invariably communicated about *The Blue House*. This dispersed knowledge extended beyond the immediate spatio-temporal coordinates determining the borders of the intervention. It is the experiential and its extemporal dispersion that goes much further than a situated location in IJburg, an urban renewal context, and beyond its four-year duration, allowing for the diffused form of an organised network. At the centre of this perspective is a desire for the dispersion of much of what began in IJburg, what Van Heeswijk has called 'little bits of blue', which will be spread out from the specific duration of the project.⁸⁴ This carries with it the intention for the project to remain alive in different forms, whereby members continue to disperse knowledge accumulated in IJburg, both during and after in various ways, such as the numerous websites, events, public discussions, publications and ongoing research projects.⁸⁵ When released from the

⁸² The Motel employed a design by architects, Maartje Dros and François Lombarts, and was curated by Yane Calovski, extending out of Van Heeswijk and Kaspori's Parade of Urbanity in collaboration with Floris van Heynsbergen.

⁸³ Ned Rossiter, 'Organized Networks: Questions of Politics, Translation and Time', delivered as part of 'Duration, Location and Accelerated Histories', one of the three sessions held as part of the symposium: Out of the Blue: Instant Urbanism, Hospitality and History.

⁸⁴ Most recently, Van Heeswijk used the expression in her presentation at the conference Deschooling Society, held at the Hayward Gallery, London, 29-30 April, 2010. See <http://haywardgallery.southbankcentre.co.uk/2010/06/11/deschooling-society-podcasts>

⁸⁵ These so called 'Migratory Blue Points' are part of the on-going project 'The Art of Urban Intervention' and have continued after The Blue House was completed and are supported by the Culture Programme of the European Union.

initialising social framework around which the network was organised, participants as individual agents both retain and disseminate that which has been shared across the network.

No matter how robust such experimental platforms may be, their imminent decline provokes questions of sustainability, which, for Ned Rossiter, is understood as ‘the translation of resonance across time and space’.⁸⁶ The conjuncture of the ‘durational-experiential-experiment’ of *The Blue House* lends itself to a mode of sustainability, which is achieved through the social practice of its translation through storytelling, through re-distribution and through the many fragments that will be brought into future situations by the many involved.⁸⁷ The project’s potential lies in the ways it reconsiders socialised models of ‘public’ art, not only in the context of urban regeneration projects and the need for leaving space open for the unexpected but also through the ways in which its many facets can be translated beyond the initial commissioning framework into other potentialities for future political agency.⁸⁸

86 Ned Rossiter, loosely cited from ‘Organized Networks: Questions of Politics, Translation and Time’, op cit.

87 Loc cit.

88 Loc cit.

Locating the Producers



IJburg, Amsterdam, the Netherlands, in April 2002.
Photograph by Rovrom. Courtesy of The Blue House.



The Blue House (2005-2009),
IJburg, Amsterdam, the Netherlands.
Photograph by Paul O'Neill.

Images of The Blue House



Jeanne van Heeswijk, Dennis Kaspori and Usha Mahabiersing, Blue House Cinema, The Blue House (2007), IJburg, Amsterdam, the Netherlands. Initiated by IJburg resident Mahabiersing and organised by The Blue House and Pluk de Nacht. Photograph by Casper Rila. Courtesy of The Blue House.



Rudy J. Luijters. Public vegetable garden in the grounds of
The Blue House, IJburg, which was used by the residents of Block 35.
Photograph by Jeanne van Heeswijk. Courtesy of The Blue House.

Locating the Producers



Nikoline Koek, Bloemen voor IJburg, part of the Parade of Urbanity, The Blue House (2005), IJburg, Amsterdam, the Netherlands. Courtesy of The Blue House.



Johan Bakker, Boekenkas, The Blue House (2007), IJburg, Amsterdam, the Netherlands. Photograph by Irene den Haartog. Courtesy of The Blue House.

Images of The Blue House



Inga Zimprich, Thinktank, The Blue House (2006), IJburg, Amsterdam, the Netherlands. Photograph by Elske Rosenfeld. Courtesy of The Blue House.

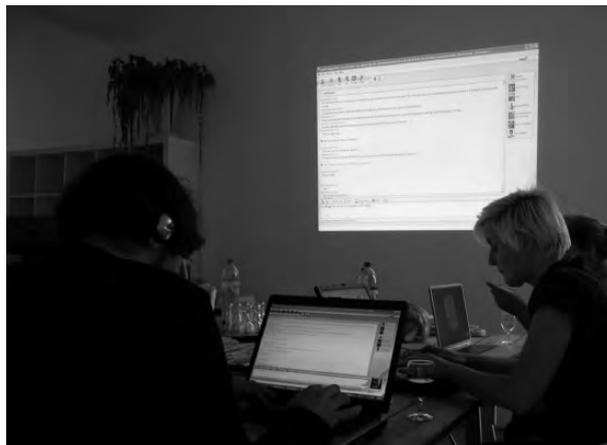


Hervé Paraponaris with 2012 architecten, Pump up the Blue House, The Blue House (2007), IJburg, Amsterdam, the Netherlands. Photograph by Ramon Mosterd. Courtesy of The Blue House.

Locating the Producers



Jo van der Spek and Cheikh 'Papa' Sakho, M2M Radio Ruisriet, The Blue House (2008), IJburg, Amsterdam, the Netherlands. Photograph by Irene den Hartoog. Courtesy of The Blue House.



m7red, Chattheatre, The Blue House, (2007), IJburg, Amsterdam, the Netherlands. Photograph by Irene den Hartoog. Courtesy of The Blue House.

Images of The Blue House



The Blue House, Out of The Blue Symposium, The Blue House (2009), IJburg, Amsterdam, the Netherlands. Photograph by Paul O'Neill.



The Blue House, Out of The Blue Symposium, The Blue House (2009), IJburg, Amsterdam, the Netherlands. A dormitory set up in an unfinished building for the symposium participants. Photograph by Paul O'Neill.

Locating the Producers



Transparadiso with Timon Woongroep, Periscoop Uitzicht Op!, The Blue House (2009), IJburg, Amsterdam, the Netherlands. Photograph by Casper Rila. Courtesy of The Blue House.

Images of Het Blauwe Huis



The Blue House, Out of The Blue Symposium, The Blue House (2009), IJburg, Amsterdam, The Netherlands. Temporary dining terrace for the symposium participants. Photograph by Paul O'Neill.

The Blue House (Het Blauwe Huis)

Overview of
Activities and
Presentations



Overview of The Blue House activities and presentations

Regular opening days every Wednesday and Saturday (29 May 2005–30 December 2009).

Every Saturday *Flowers for IJburg* by Nicoline Koek (5 November 2005–30 June 2007).

Every Wednesday children's library *Leesjeblauw* by Marthe van Eerd (17 February 2006–9 September 2009).

2005

WK21 (29 May)
Opening *The Blue House* IJburg.
WK27 (9 July)
Presentation *Filia den Hollander* *Writing our own EU-Constitution*.
WK35
Daniela Paes Leao arrives.
WK35 (3 and 4 September)
Art and Culture Route C-burg.
WK37 (17 September)
Jeanne van Heeswijk arrives.
WK37
Start reseach Marga Wijman and Marianne Maasland.
WK42 (19 October)
m7red (Pio Torroja and Mauricio Corbalan) arrive.
WK42
Visit Rietveld Academie and University of Amsterdam.
WK44
First interviews Marianne Maasland and Marga Wijman.
WK44
Start *Uncertainties amidst certainties* by Silvia Russel.
WK44 (5 November)
Presentation *Parade of Urbanity* by Dennis Kasperi and Jeanne van Heeswijk.
WK45 (7 November)
Start preparation meetings *Parade of Urbanity*.
WK45 (12 November)
Presentation *Pioneering IJburg* by m7red.
WK46 (16–18 November)
Ella Gibs and Orgacom

(Teike Asselberg and Elias Tieleman) arrive.
WK47
Start interviews Blok 35 by Marga Wijman and Marianne Maasland.
WK47 (26 November)
Blok 35 Party.
WK50 (17 December)
IJburg Stars Day.

2006

WK2 (7 January)
New Year's drinks.
WK4 (23 January)
Start workshops *Be Creative at IJburg* by Silvia Russel.
WK5
Interviews Marianne Maasland.
WK5
Publication letter by Marcel Möring.
WK5 (30 January)
Inga Zimprich arrives+creativity workshop.
WK5 (31 January)
Creativity workshop.
WK5 (2 February)
Creativity workshop+start *Tasting Room*.
WK6 (6 February)
Creativity workshop.
WK6 (9 February)
Creativity workshop.
WK6 (10 February)
Creativity workshop.
WK6
Interviews Marianne Maasland.
WK7 (14 February)
Creativity workshop.
WK7 (15 February)
Opening children's library *Leesjeblauw* by Marthe van Eerd.
WK7 (16 February)
Visit IJburg Service & Care foundation+*Tasting Room*.
WK7 (17 February)
Creativity workshop.
WK8 (20–25 February)
Presentation *Thinktank* by Inga Zimprich.
WK8 (February)
First *Blue House Cinema* by Daniela Paes Leao.
WK9 (2 March)
Tasting Room with alderman Dennis Straat.
WK9 (3 March)
Blue House Cinema.
WK10 (6 March)
Meeting public transport IJ-lake district.
WK10 (10 March)
Blue House Cinema.
WK11
Exhibition in Zuiderkerk church.
WK11
Interviews Marianne Maasland.

WK12
Yane Calovski arrives.
WK12 (24 March)
Departure alderman Duco Stadig.
WK12 (25 March)
Exhibition *Mother's Favourite* by Silvia Russel.
WK13 (30 March)
Visit General Public Agency+*Tasting Room*.
WK14
Interviews Marianne Maasland.
WK14
Publication *Thinktank* booklets.
WK15
m7red arrives.
WK15 (13 April)
Tasting Room.
WK16 (22 April)
Rudy J. Luijters works in public garden+first *Chattheatre* by m7red.
WK17 (27 April)
Tasting Room.
WK17 (28 April)
Youth meeting with *Youth in action for Amsterdam*.
WK18 (3 May)
Readings children's library.
WK19 (10 May)
AT5 visits *Leesjeblauw*.
WK19 (11 May)
Tasting Room.
WK20
Interviews Marianne Maasland.
WK20 (19 May)
Presentation for School of Architecture.
WK20 (20 and 21 May)
Art Party by Orgacom.
WK21 (23 May)
Presentation to ABC-pool.
WK21 (25 May)
Tasting Room.
WK22 (1 June)
Youth meeting with *Youth in action for Amsterdam*.
WK22 (3 June)
Chattheatre by m7red.
WK23 (7 June)
Action research Ketenpartners.
WK23 (8 June)
Tasting Room.
WK24
Herve Parapanaris arrives.
WK24 (16 June)
Action research Ketenpartners.
WK25
Interviews Marianne Maasland.
WK25
Howard Chan arrives.
WK25 (22 June)
Tasting Room.
WK25 (23 June)
Presentation for housing corporation de Alliantie.
WK26 (26 June)
Presentation *Youth in*

Action for Amsterdam.
WK26 (30 June)
Visit Borough Council and Executive Committeee Zeeburg.
WK27
transparadiso (Paul Rajakovics and Barbara Holub) arrives.
WK27
Interviews Marianne Maasland.
WK27 (6 July)
Tasting Room.
WK27 (7 July)
Visit housing corporation Ymere.
WK28 (13 July)
Last edition of *Tasting Room*.
WK33 (18–20 August)
Blue House Cinema.
WK36
Thesis research Rozanne Kraak for University of Amsterdam.
WK37 (12 September)
Presentation Curatorial Training Program De Appel.
WK38
Start researchproject Orgacom.
WK39
Basak Senova arrives.
WK39 (25 September)
Presentation *Pump Up The Blue* to Blok 35.
WK39 (27 September)
First *Consultation Hour* with alderman Dennis Straat and director Projectburo IJburg Igor Roovers.
WK40 (4 October)
Readings children's library+presentation to Urban Development Haarlem.
WK40 (7 and 8 October)
WK40
WK42 (18 October)
Consultation Hour.
WK42 (21 October)
Kaos meeting.
WK43
Cheikh Papa Sakho arrives.
WK43
Jo van der Spek arrives.
WK43
Pilot Publishing (Ella Gibbs and Amy Plant) arrives.
WK44
Tere Recarens arrives.
WK44
Teike Asselbergs (Orgacom) arrives.
WK45 (9 November)
Kaos meeting.
WK47 (22 November)
Consultation Hour.
WK47 (24 November)
Kaos meeting.
WK48 (2 December)
Presentation model *Pump Up The Blue*.

WK49
Yane Calovski arrives.
WK49
transparadiso arrives.
WK49 (8 December)
transparadiso meets corporations and Projectburo IJburg.
WK49 (9 December)
Blok 35 meeting *Pump Up The Blue*.
WK50 (11 December)
Second transparadiso meeting.
WK50 (13 December)
Kaos meeting.
WK51
Eric Legrain and Michael Beauvent arrive.
WK51 (22 December)
Inauguration *The Speed of Light*.

2007

WK2 (10 January)
Workshop by Eric Legrain and Michael Beauvent.
WK3 (17 January)
Consultation Hour.
WK4
Teike Asselbergs (Orgacom) arrives with 2 guests.
WK5
Tere Recarens arrives.
WK5 (29 January)
Tere Recarens meets residents Blok 35.
WK5 (3 February)
Round-table discussion by Orgacom.
WK6 (5 February)
Consultation Hour with Executive Committee borough of Zeeburg.
WK6
Inga Zimprich arrives with 2 guests.
WK6
Publication letter by Daniela Paes Leao.
WK6 (9 February)
Start master class for MA HKU.
WK6 (10 februari)
Exhibition Cheikh Sakho +start *M2M Radio* by Jo van der Spek and Cheikh Sakho.
WK7 (14 February)
Anniversary of children's library.
WK7 (16 February)
Master class MA HKU+*M2M Radio*.
WK8 (23 February)
Master class MA HKU+*M2M Radio*.
WK9 (27 February)
Meeting (z)JU-Power by Silvia Russel.
WK9 (2 March)
Master class MA HKU+*M2M Radio*.
WK9 (4 March)
First workshop (z)JU-Power.

WK10 (7 March)
Consultation Hour.
WK10
Yane Calovski arrives with 1 guest.
WK10 (9 March)
Master class MA HKU+*M2M Radio*.
WK11
Teike Asselbergs (Orgacom) arrives.
WK11 (16 March)
Master class MA HKU+*M2M Radio*.
Week 12 (23 March)
Master class MA HKU+*M2M Radio*.
WK12 (25 March)
Workshop (z)JU-Power.
WK13 (30 March)
Master class MA HKU+*M2M Radio*.
WK13 (31 March)
Meeting *Neighbourhood Tables*.
WK13 (1 April)
Workshop (z)JU-Power.
WK14 (4 April)
Consultation Hour.
WK14 (6 April)
Presentation proposals MA HKU+*M2M Radio*.
WK14 (7 April)
Exhibition MA HKU.
WK15 (13 April)
Master class Design Academy+*M2M Radio*.
WK15 (15 April)
Workshop (z)JU-Power.
WK16 (17 April)
Blok 35 meeting *Pump Up The Blue*.
WK16 (19 April)
Start preliminary stage *Chill-ROOM*.
WK16 (20 April)
M2M Radio.
WK16 (21 April)
Meeting *Neighbourhood Tables*.
WK16 (22 April)
Meeting *Neighbourhood Tables*.
WK16 (24 April)
Meeting *Neighbourhood Tables*.
WK17 (27 April)
M2M Radio.
WK17 (29 April)
Workshop (z)JU-Power.
WK18 (May)
Publication Guest=Welcome.
WK18 (2 May)
Consultation Hour+meeting *Chill-ROOM* by Ingrid Meus.
WK18 (4 May)
M2M Radio.
WK19 (8 May)
Alderman Jan Hoek visits *Chill-ROOM*.
WK19 (11 May)
M2M Radio.
WK19 (12 May)
Presentation Rudy J. Luijters to SKOR.

WK20
Barbara Holub (transparadiso) arrives.
WK20 (16 May)
Djembe percussion Cheikh Sakho.
WK20 (18 May)
M2M Radio.
WK20 (20 May)
Workshop (z)JU-Power.
WK21 (23 May)
Chill-ROOM meeting.
WK21 (25 May)
M2M Radio.
WK22
Herve Parapanaris arrives.
WK22 (1 June)
M2M Radio.
WK22 (2 June)
Inauguration *Pump Up The Blue* by Hervé Parapanaris.
WK22
Dirk van Weelden arrives.
WK23 (6 June)
Consultation Hour.
WK23 (8 June)
M2M Radio.
WK23 (10 June)
Opening *Book Conservatory* trade library by Johan Bakker.
WK24 (12 June)
Meeting *District without divisions*.
WK24 (14 June)
Visit de Alliantie with Academy of Architecture.
WK24 (15 June)
M2M Radio.
WK24 (16 June)
Inauguration IJboot.
WK25 (20 June)
Visit de Alliantie with University of New York.
WK25 (22 June)
M2M Radio.
WK26 (29 June)
M2M Radio.
WK26 (30 June)
Exhibition (z)JU-Power.
WK27 (3–8 July)
Hong Kong exchange *Blue House* members.
WK27 (6 July)
M2M Radio.
WK28 (9 July)
Chill-ROOM meeting.
WK28 (14 July)
Opening *Chill-ROOM*.
WK29
Chantana Reemst and Linda Hogeweg arrive.
WK29 (18 July)
Chill-ROOM meeting.
WK29 (21 July)
Introduction *Car Hotel* by Evelien de Munck Mortier.
WK30 (23 July)
Consultation Hour Chill-ROOM.
WK31
The *Chill-ROOM* is open.
WK31 (4 August)
Opening of Sustainable Skybox with *Tasting Room*.

WK32
Yane Calovski arrives.
WK32 (11 August)
Skybox: *Summer drinks (z)JU-Power*.
WK33
Hervé Parapanaris arrives.
WK33 (17 August)
M2M Radio.
WK34 (24 August)
M2M Radio.
WK35 (30 August)
Chattheatre from Porte Alegre+alderman Jan Hoek visits *Chill-ROOM*.
WK35 (31 August)
Exhibition MA HKU+*M2M Radio*.
September
Chattheatre from Porte Alegre.
WK35
Nicky Zwaan and Joris Brouwers arrive.
WK36 (5 September)
Consultation Hour.
WK36 (7 September)
M2M Radio.
WK36 (8 September)
Theatre performance *Scene's from the Balcony*.
WK37 (14 and 15 September)
Blue House Cinema.
WK37 (15 September)
Second introduction *Car Hotel*.
WK38 (19 September)
Reading session children's library.
WK38 (21 September)
M2M Radio.
WK38 (22 September)
Blok 35 Party.
WK39 (25 September)
Presentation national youth survey.
WK39
Pilot Publishing arrives.
WK39 (27 September)
Participation in *Dialogue Day*.
WK39 (28 September)
Presentation students De Appel+*M2M Radio*.
WK39 (28 September)
Assembly *Vertical Garden*.
WK39 (28 and 29 September)
Car Hotel at the IJ waterway.
WK40 (3 October)
Renewed children's library+*Consultation Hour*.
WK40 (4 October)
Start *Chill-ROOM* film project.
WK40 (5 October)
M2M Radio.
WK41 (10 October)
Primary schools visit children's library.

WK41 (11 October)
 Chill-ROOM film project.
 WK41 (12 October)
 Master class KIS.
 WK42 (18 October)
 Chill-ROOM film project.
 WK42 (19 October)
 M2M Radio.
 WK43 (25 October)
 Chill-ROOM meeting.
 WK43 (26 October)
 Memorial Schiphol fire.
 WK44 (1 November)
 Start exchange project
 ECF+presentation to
 city of Amsterdam.
 WK45 (7 November)
 Consultation Hour.
 WK45 (8 November)
 Chill-ROOM film project.
 WK46 (15 November)
 Chill-ROOM film project+
 visit alderwoman Fatima
 Elatik.
 WK46 (17 November)
 Musical performance
 Vernal Equinox.
 WK48 (30 November)
 Visit Henk de Vroom,
 Jeroen Boomgaard and
 alderman Zuid+Holland.
 WK48 (1 December)
 Closing ceremony Pump Up
 The Blue+M2M Radio.
 WK49 (3 December)
 Cesare Pietroiusti
 arrives.
 WK49 (7 December)
 M2M Radio.
 WK49 (9 December)
 Inauguration Galerie
 Evolution de l'Art by Cesare
 Pietroiusti.

2008

WK1
 Continuation activities
 Chill-ROOM.
 WK2
 Start ALMOSTYOU by Igor
 Dobricic and Jeanne van
 Heeswijk.
 WK4
 Interviews Marianne
 Maasland.
 WK4 (22 January)
 Youngsters meeting
 Civic Zeeburg.
 WK4 (23 January)
 Research Sense of meaning at
 IJburg.
 WK5
 Start sports activities
 youngsters.
 WK5
 Interviews Marianne
 Maasland.
 WK5
 M2M Radio.
 WK5 (30 January)
 Reading sessions
 children's library.
 WK6
 Interviews Marianne
 Maasland.
 WK6
 'friends'.

WK14 (4 April)
 Do you wanna work it?
 WK15
 Interviews Marianne
 Maasland.
 WK15 (9 April)
 Roé Cerpac.
 WK16 (11 April)
 Do you wanna work it?+M2M
 Radio.
 WK7 (13 February)
 Second anniversary
 children's library.
 WK7 (15 February)
 Master class MA HKU+
 start youth project Do
 you wanna work it?+M2M
 Radio.
 WK8 (22 February)
 Master class MA HKU+Do
 you wanna work it?
 WK9
 1st Frida arrives.
 WK9
 Orgacom presents ZZZP paper.
 WK9 (29 February)
 Master class MA HKU+Do
 you wanna work it?+M2M
 Radio.
 WK9
 Publication Chattheatre
 brochure.
 WK9 (1 March)
 Rudy J. Luijters designs
 new garden.
 WK10 (6 March)
 Paul O'Neill arrives.
 WK10 (7 March)
 Master class MA HKU+Do
 you wanna work it?+Rudy
 J. Luijters realizes
 garden+M2M Radio.
 WK11 (10 March)
 Inauguration
 neighbourhood
 restaurant de Dageraad.
 WK11 (13 March)
 First meeting Timor
 Community.
 WK11 (14 March)
 Master class MA HKU+Do
 you wanna work it?+M2M
 Radio.
 WK12
 Interviews Marianne
 Maasland.
 WK12 (17 March)
 Visit cultural planer
 Peter Schultz
 Jørgensen.
 WK12 (19 March)
 Participation in
 discussion Cultuur op.
 WK12 (21 March)
 Master class MA HKU+Do
 you wanna work it?+M2M
 Radio.
 WK13
 Roé Cerpac arrives.
 WK13 (25 and 26 March)
 Chattheatre from Porte
 Alegre.
 WK13 (28 March)
 Exhibition MA HKU+Rap
 Do you wanna work it?+M2M
 Radio.
 WK14
 Interviews Marianne
 Maasland.
 WK14 (2 April)
 Roé Cerpac invites
 'friends'.

WK14 (4 April)
 Do you wanna work it?
 prepares Youths
 festival+M2M Radio.
 WK25
 Interviews Marianne
 Maasland.
 WK25 (20 June)
 Do you wanna work it?
 prepares Youths
 festival+M2M Radio.
 WK26
 Interviews Marianne
 Maasland.
 WK26 (23 June)
 m7red arrives+Siou King
 Chung and Phoebe Wong
 arrive.
 WK26 (25 June)
 Convenant Partnership youth
 production house+
 contribution report
 IJburg and social cohesion.
 WK26 (26 June)
 ZZZP meeting.
 WK26 (27 June)
 Do you wanna work it?
 prepares Youths
 festival+M2M Radio.
 WK27 (30 June)
 Presentation Coalition of
 Stayers.
 WK27 (2 July)
 M2M Radio visits
 deportation centre
 Schiphol Oost.
 WK27 (3 July)
 ZZZP meeting+Dialogue
 Roé Cerpac and The Blue
 House.
 WK27 (4 July)
 Do you wanna work it?
 prepares Youths
 festival.
 WK28 (9 July)
 M2M Radio.
 WK28 (10 and 11 July)
 David Drake arrives+Do
 you wanna work it? prepares
 Youths festival.
 WK29 (18 July)
 Do you wanna work it? prepares
 Youths festival.
 WK30
 1st letter Faculty of
 Invisibility by Inga Zimprich.
 WK30 (23-25 July)
 Civic Zeeburg summer
 tour.
 WK31
 Julián D'Angiolillo
 (m7red) arrives.
 WK32 (6-8 August)
 Civic Zeeburg summer
 tour.
 WK32 (7 August)
 Alderman Nico Papineau
 visits summer tour.
 WK33 (15 August)
 Excursion Kunstuitleen
 Alkmaar+Do you wanna work
 it? prepares Youths
 festival+M2M Radio.

WK33 (17 August)
 Youth festival Youths
 IJburg.
 WK34 (20 August)
 ZZZP meeting.
 WK34
 Yane Calovski arrives.
 WK34 (22 August)
 Do you wanna work it?+M2M
 Radio.
 WK35 (29 August)
 Do you wanna work it?+M2M
 Radio.
 WK36
 Sarah van Sonsbeeck
 arrives.
 WK36 (5 September)
 Do you wanna work it?+M2M
 Radio.
 WK37 (14 September-
 23 November)
 Exhibition at Venice
 Architectural Biennial.
 WK38 (19 September)
 Do you wanna work it?+M2M
 Radio.
 WK39 (22 September)
 Visit Donkeypedia+visit
 city of Amsterdam.
 WK39 (26 September)
 Do you wanna work it?
 WK39 (27 September)
 First Silence Tour IJburg by
 Sarah van Sonsbeeck+
 participation in District
 without divisions.
 WK40 (30 September)
 Visit Swedish civil
 servants+participation to
 First IJburg talk show.
 WK40 (1 October)
 Primary school visits
 children's library+
 start Catch project by
 Civic Zeeburg.
 WK40 (3 October)
 Do you wanna work it?+M2M
 Radio.
 WK40 (4 October)
 Silence Tour IJburg.
 WK41 (8 October)
 Meeting IJburg youth
 coalition+Catch workshop
 +start ZZZP network.
 WK41 (9 October)
 Start youngster radio
 Ucee Radio, Station IJburg.
 WK41 (10 October)
 Do you wanna work it?+M2M
 Radio.
 WK42 (13 October)
 Sonia Boyce arrives.
 WK42 (15 October)
 Catch workshop.
 WK42 (16 October)
 Ucee Radio, Station IJburg.
 WK42 (17 October)
 Do you wanna work it?+M2M
 Radio.
 WK43 (22 October)
 Catch workshop.
 WK43 (23 October)
 Ucee Radio, Station IJburg.
 WK43 (24-26 October)
 Commemoration Schiphol
 Fire+M2M Radio.
 WK44 (24 October)
 Do you wanna work it?+M2M
 Radio.

WK44
 Pilot Publishing
 arrives.
 WK44 (29 October)
 Catch workshop.
 WK44 (30 October)
 Ucee Radio, Station IJburg.
 WK44 (31 October)
 Do you wanna work it?+M2M
 Radio.
 WK45 (5 November)
 Catch workshop.
 WK45 (6 November)
 Ucee Radio, Station IJburg.
 WK45 (7 November)
 Do you wanna work it?+M2M
 Radio.
 WK46 (11 November)
 Survey by DSP-groep.
 WK46 (12 November)
 Catch workshop.
 WK46 (13 November)
 Ucee Radio, Station IJburg.
 WK46 (14 November)
 Do you wanna work it?+M2M
 Radio.
 WK46 (15 November)
 Visit St. Joost college
 of art and design.
 WK47 (19 November)
 Catch workshop+launch
 ZZZP website.
 WK47 (20 November)
 Ucee Radio, Station IJburg+
 M2M Radio.
 WK47 (21 November)
 Do you wanna work it?+
 presentation book At
 IJburg+M2M Radio.
 WK48 (26 November)
 Catch workshop.
 WK48 (27 November)
 Visit Haagsche
 Hogeschool+Ucee Radio,
 Station IJburg.
 WK48 (28 November)
 Do you wanna work it?+M2M
 Radio.
 WK48 (29 and 30
 November)
 Presentation Silence Map
 IJburg by Sarah van
 Sonsbeeck.
 WK49 (3 December)
 Catch workshop.
 WK49 (5 December)
 Do you wanna work it?+M2M
 Radio.
 WK49 (6 December)
 Lecture at St. Joost
 college of art and
 design.
 WK50 (9 December)
 Publication Sport and
 Fun.
 WK50 (10 December)
 Catch workshop.
 WK50 (11 December)
 First ZZZP Open coffee
 meeting.
 WK50 (12 December)
 Do you wanna work it?
 WK50 (13 December)
 Debate The art of living
 together.
 WK51 (15 December)
 Neighbourhood meeting
 borough Zeeburg.

WK51 (17 December)
 Catch workshop.
 WK51 (19 December)
 Last edition Do you wanna
 work it?

2009

WK2
 The two 'Fridas' leave.
 WK2 (9 January)
 Opening production
 house Youths.
 WK2 (10 January)
 Exhibition Adolesce in
 Smart Project Space.
 WK3 (12 January)
 Start Blue Meetings by Roe
 Cerpac and Daniela Paes
 Leao.
 WK3 (14 January)
 Debate The art of living
 together on TV.
 WK4
 Meeting on green space
 Blok 35.
 WK4
 Distribution Silence Map
 IJburg.
 WK4 (21 January)
 ZZZP network meeting.
 WK4 (23 January)
 M2M Radio at exhibition
 Adolesce in Smart Project
 Space.
 WK5 (28 January)
 Debate The art of living
 together on TV.
 WK5 (29 January)
 Open Coffee meeting.
 WK5 (30 January)
 Silence Tour IJburg.
 WK6
 Transparadiso arrives.
 WK6 (5 February)
 KIS workshop.
 WK6 (6 February)
 Start 3rd master class
 MA HKU.
 WK6 (7 February)
 Start Construction Cabin on
 tour i.c.w. Stedelijk
 Museum+inauguration
 periscope View On! by
 transparadiso.
 WK7
 Yane Calovski arrives.
 WK7 (11 and 12 February)
 Construction Cabin.
 WK7 (13 February)
 Master class MA HKU+
 periscope View On!+2nd
 anniversary and last
 IJburg broadcast M2M
 Radio.
 WK7 (14 February)
 Construction Cabin.
 WK8 (18 and 19 February)
 Construction Cabin.
 WK8 (20 February)
 Open Coffee meeting+master
 class MA HKU+periscope
 View on!+visit De Appel.
 WK8 (21 February)
 Construction Cabin+
 periscope View on!

WK9 (24 and 25 February)
 Construction Cabin.
 WK9 (27 February)
 Master class MA HKU+
 periscope View on!
 WK9 (28 February)
 Construction Cabin+
 periscope View on!
 WK10 (6 March)
 Master class MA HKU+
 periscope View on!
 WK10 (7 March)
 Construction Cabin.
 WK10
 Nuno Sacramento arrives.
 WK11 (9 March)
 Lecture at St. Joost
 college of art and
 design.
 WK11 (11 March)
 Construction Cabin.
 WK11 (12 March)
 Construction Cabin+ECF grants
 reflection meeting.
 WK11 (13 March)
 Master class MA HKU+
 periscope View on!
 WK11 (14 March)
 Construction Cabin.
 WK12 (17 March)
 Visit college for
 higher education+
 participation in IJburg
 Talkshow.
 WK12 (18 March)
 Construction Cabin.
 WK12 (19 March)
 Construction Cabin+Ucee
 Radio, Station IJburg.
 WK12 (20 March)
 Open Coffee meeting+
 master class MA HKU+
 periscope View on!
 WK12 (21 March)
 Construction Cabin.
 WK13 (23 March)
 Construction Cabin.
 WK13 (25 March)
 Construction Cabin+visit
 art bus Noordje on wheels.
 WK13 (26 March)
 Radio RTV NH visits
 Periscope View On!+
 Construction Cabin.
 WK13 (27 March)
 Master class MA HKU+
 periscope View on!
 WK13 (28 March)
 First meeting Shadow
 Curator Nuno Sacramento+
 last day Construction Cabin.
 WK13 (29 March)
 Meeting Shadow Curator.
 WK14
 Departure Construction Cabin.
 WK14
 Last interviews
 Marianne Maasland.
 WK14 (4 April)
 Extension periscope View
 On!
 WK15
 Tere Recarens arrives.

WK15
New Frida arrives.
WK15 (11 April)
Performance *Air out your dirty laundry* by Natalia Calderon and Eun Hyung Kim+periscope *View on!*
WK16 (16 April)
Open drinks meeting.
WK16 (17–19 April)
Start *IJBOARD* by Tere Recarens at *Kadefestival IJburg*.
WK16 (17 April)
Presentation market manager to 4 Dutch biggest cities.
WK16 (18 and 19 April)
Kunstroute Zeeburg+ periscope *View On!*
WK17
IJBOARD.
WK17 (23 April)
Meeting De Bakkerij.
WK17 (25 April)
Periscope *View on!*
WK18
IJBOARD.
WK18 (27 April)
Meeting Blok 35 for more green.
WK18 (2 May)
The making of Facing the Other by Zeynep Kayan and Christina Papakyriakou+ periscope *View on!*
WK19
IJBOARD.
WK19 (9 May)
Exhibition MA HKU+ periscope *View on!*
WK20
Refreshing Rudy J. Luijters garden.
WK20
IJBOARD.
WK20 (13 May)
Premiere *Staging Cities* by m7red.
WK20 (16 May)
Periscope *View on!*
WK20 (15 May)
Open Coffee meeting.
WK21
Periscope *View On!*
WK22 (29 May)
Opening *Blue Point*
KijkRuimte by Daniela Paes Leao.
WK23
Ria Hartley arrives.
WK23 (5 June)
Flexwork morning ZPP IJburg.
WK24 (12 June)
Open Coffee meeting.
WK25 (18 June)
Visit Marianne Maasland +talk Elmar Egert (TKA).
WK26 (25 June)
Interview by Ellis Hamelink+*Silence Tour IJburg*.
WK27 (29 June)
Book Conservatory closes.
WK27 (1 July)
Deadline *IJBOARD*+first meeting *Sing for your supper*.
WK27 (2 July)
Alderman Dennis Straat visits Blok 35 on more green.
WK27 (4 July)
Yane Calovski arrives.
WK29 (13 July)
Visit ESA from Leeds.
WK29 (16 July)
Recording *Sound Walk IJburg*.
WK30 (22 July)
Sonia Boyce arrives for *Sing for your supper*.
WK30 (25 July)
Start building *Motel Out of The Blue*.
WK31 (30 July)
Sing for your supper.
WK31 (2 August)
Opening *Motel Out of The Blue*.
WK32 (3–9 August)
Symposium *Out of The Blue*.
WK32 (9 August)
First *Art of Urban Intervention* meeting.
WK33
Visit Elke Krasny for *City Telling IJburg*.
WK35 (28 August)
Open Coffee meeting.
WK37 (9 September)
Opening new location children's library.
WK39
Launch new website.
WK39 (23 September)
First *Sound Walk* with Anne Wellmer and Soundtrack City.
WK39 (25 September)
Open Coffee meeting with alderman Dennis Straat.
WK39 (26 September)
Exhibition *IJBOARD* at Rotor.
WK40
Start publication *Blue Print*.
WK40 (1 October)
Visit city of Utrecht+ Opening *Blue Point* Parent-Child Centre.
WK40 (2 October)
Screening *Hollowland* by Yane Calovski at European Kunsthalle.
WK40
Distribution *IJBOARD* posters.
WK42
Dennis Straat and Igor Roovers receive *IJBOARD* poster.
WK44 (26 October)
Last memorial Schiphol Fire on IJburg.
WK44 (30 October)
Open Coffee meeting.
WK45 (3–5 November)
Illegal Tribunal by M2M Radio at De Balie.
WK45 (6 November)
Screening *Staging Cities* by m7red at Faculty of Social Sciences.
WK47
Green light Green Plan Blok 35.

WK47
Yane Calovski arrives.
WK48 (27 November)
Open Coffee meeting.
WK48 (28–29 November)
Silence Map IJburg at Rijksacademie.
WK49 (1 December)
Start closing event *Blue Printing*.
WK49
Bookcase children's library moves.
WK49
3rd floor emptied and house repainted blue.
WK49 (2 December)
Visit St.Joost college art and design with Erik Haagoort.
WK49 (3 December)
First *Blue Print* interview Dennis Straat (alderman).
WK49 (4 December)
Interviews Igor Roovers (Projectburo IJburg), RuidWagena (de Alliantie), Ferdous (Frida).
WK49
Ferdous moves.
WK50
2nd floor is emptied.
WK50 (8 December)
Visit+*Sound Walk* municipality Leiden.
WK50 (9 December)
Interviews Noline Koek (Bloemen voor IJburg), Marijke Jansen (board member), Nels van Malsen (ZZP).
WK50 (10 December)
Visit artists and curators ESA Leeds+ interviews Elmar Egert (TKA), Gerard van Enk (ZZP).
WK50 (11 December)
Interviews Ton Schaap (Projectburo IJburg), Marinus Knulst (de Alliantie/Blok 35), Marlou van Gastel (Stedelijk Museum)+last resident Inga Zimprich arrives with 1 guest.
WK51
Blue Printing: The first floor is emptied.
WK51 (14 December)
Interviews Tanja Karreman (board member), Roy Cremers and Meike Le Coultre (AFK).
WK51 (15 December)
Interviews Peter van Maurik (de Alliantie), Fleur Gieben (artist).
WK51 (16 December)
Interviews Johan Bakker (Book Conservatory), Stef Spigt, (Market Manager), Clemens Ruland (Blok 35).
WK51 (17 December)
Interviews Onno van den Muisenberg (Zeeburg), Astrid Bonder (Blok 35).

2010

WK1
Presentation *Artificial Tree* by Bart Jansens to borough Zeeburg.
WK2
Start processing interviews *Blue Printing*.
WK2 (12 January)
Interview Roger Teeuwen (board member).
WK6 (11 February)
Interview with Yu-Lan van Alphen (DOEN Foundation).
WK7
Launch *Art of Urban Intervention* website.
WK7 (18 February)
Conference about the future of IJburg.
WK9 (4–7 March)
Art of Urban Intervention meeting Usti nad Labem.
WK15 (13 April)
Participation trade fair *Urban Design*.
WK22 (2 June)
Opening periscope *View On!* at *Blue Point* Kunstfort Vijfhuizen.
WK24 en 25
IJBOARD project at *Blue Point* Graz.
WK26 (4 July)
Sound Walk IJburg by Soundtrackcity.

